

Application Summary Sheet

Form A

ARIZONA COMMISSION ON THE ARTS

Applicant: Drawing Studio, The

Project Dir.: Lynn Fleischman

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Application Number: 162-05

Category: GOS II

Project Title: General Operating Support Level II

Discipline: 05

Project Discipline: 05

Activity Type: 14

Legislative Dist: 027

Congressional Dist: 007

Address: 214 N. Fourth Ave. , Tucson, AZ 85705

County: Pima

Authorizing Official: Andrew Rush

Applied Last Year: ☒ Yes

REQUEST

Total ACA Grant Requested: \$12,500

Grant Amount Recommended: \$9,500

Previous Years Funded: ☒ FY2004

☒ FY2003

☐ FY2002

Rank: H

Other applications from this organization: 163-05 VISUAL ARTS

Supplemental Materials: ☐ Slides ☐ CDs/Tapes ☒ Season Brochure ☐ Other:
☐ Photos ☐ Video ☒ News Clippings

Panel Comments:

Drawing Studio, The, 162-05, General Operating Support Level II

STRENGTHS:

F-Definite match between what they actually do and what they describe in the proposal

F-Good move to have a full-time executive director beyond the founder; good transition

F-Solid organization and growth; thorough proposal

F-Gallery as a place to showcase student and teacher work

F-Good revenue stream from the classes they teach

F-Curriculum designed to create visual literacy; excellent statement

F-Programs for homebound people is an asset

F-A plus that they appreciate their limitations and how they want to move to the next steps

F-Specific measures of success; 5-10 opportunities to widen participation

J-Andy Rush has established a very good foundation for the organization; excellent credibility and respect as an artist and educator

J-Witnessed good impact in the community

J-Do not compete with other organizations; do something unique; fill a gap with overlapping

Applicant Name: **The Drawing Studio, Inc.**
Contact: **Lynn Fleischman, 520.620.0947 or 520.297.8199**
Project Title: **The Art of Summer III and IV**
Dates: **July 1, 2004 – June 30, 2005**

I. Artistic Quality of Project Design

The *Art of Summer* is The Drawing Studio's intensive summer institute for middle- and high-school students with an interest in the visual arts. The goal of the institute is to introduce teens to professional practice in the visual arts through an intensive apprenticeship with professional artists, who are also gifted educators. We expect to serve 70 students in both Summer 2004 and in Summer 2005. (We are seeking ACA support for our guest artist-instructors to teach Session 2 of Summer 2004, guide the student exhibition in August, and teach Session 1 of Summer 2005.) Students meet for 5.5 hours a day, four days a week, for three weeks. Students are divided into two groups (usually older and younger), so that each of our two artist-instructors for each session works with 17-18 students at one time. Students learn about and develop their skills in several 2D and 3D media. Working individually with the artist-instructors, students design and solve artistic problems of their own choosing, thereby strengthening their visual intelligence. The instructors assist students to create a portfolio of representative work and mount a professional exhibition of their best work that is shown for two weeks in our TDS Gallery. The instructors create activities for participants and teachers to keep them connected to TDS during the year.

In our educational work with adults, we have designed a curriculum focused on intense observation that speaks to the underlying development of visual intelligence and literacy—the core of our organizational mission. We realize that our work with adults is, in many ways, remedial. As they study with us, many of our adult students have remarked on their need to “unlearn” certain patterns of thinking and assumptions about reality before they can actually learn to draw. Therefore, we have extended our educational focus to youth, who, because they are more immersed in a visual culture, “get” what we are about more rapidly and thoroughly. We view the youth program as a kind of research project for experienced artists to rethink the domain of visual intelligence and its function in the contemporary world. We are taking a fresh look at how to develop a visual intelligence curriculum that directly addresses the reality of 21st century cultural changes requiring new responses. Our findings will be broadly applicable to school improvement/reform efforts.

Three guest artist-instructors will teach in the program, Catherine Nash^{*}(an ACA Roster Artist), Betina Fink, and Cynthia Miller. Each 3-week session has two instructors (Nash will teach in both sessions, Fink and Miller will each teach one session.) We require TDS teachers to be active artists committed to their own professional practice. Our artist-educators are also very experienced teaching youth and adults in a number of traditional and alternative settings and formats, including at TDS. Catherine Nash, who has co-taught several of our fundamentals courses with TDS Education Director Andrew Rush, will also serve as Program Coordinator (not part of this funding request).

Our curriculum encompasses the following topics: Drawing Fundamentals (examining and practicing how to see by engaging in exercises in observation, examining conventions of seeing in other times and cultures; developing familiarity with the tools and methods of visual expression, and exploring current and historical applications of visual thinking to other domains); Painting (composition, color studies, value/intensity/shadow/light; watercolor and acrylic painting on canvas); 3-D design (materials and techniques, volume and mass, spatial composition; sculptural clay, carving, and construction); Sketchbook-Journal Development (creation of visual ideas through daily engagement with observation, drawing practice, and play); Guest Artist Visits (multiple opportunities to talk with and learn from a wide range of professional artists and TDS Associates, including those with expertise in additional media, art history, new media, gallery and curatorial practice, and careers in art); Field Trips (taking

advantage of our easy access to the rich art resources of the Downtown Arts district); and Exhibition and Portfolio (each student prepares and presents to the class an individual portfolio of work; each student also prepares at least one work for a two-week exhibition in our gallery).

II. Demonstration of Understanding as a Result of the Program

We target middle and high school youth with an expressed interest in art. Despite growing family poverty and severe school budget cuts, opportunities for preschool and elementary school children to practice art are still common—as part of formal education in school, during after-school care programs, and through summer camps. However, for middle school and high school youth, opportunities become more scarce. Learning in school becomes more text-based, and art is suddenly relegated to “elective” status, competing with other attractive electives. Those students who are seriously interested in the visual arts have very few organized venues that allow sustained inquiry into real visual problems in the same way that, for example, the science fair program develops young scientists. Through the science fair program, students pose questions that haven’t already been answered, employ the methods, tools, and approaches in a sustained project of real scientific inquiry, and receive feedback on their project, often from actual scientists. In short, participants are initiated into the world of authentic science practice.

Middle and high school youth are hungry for the world. Too old to entrust their lives completely to the dictums of adults and too young to figure everything out for themselves, these youth often just “wait.” Too often, the outcomes of such waiting are boredom, truancy, vandalism, fighting, and substance abuse. The Art of Summer provides an alternative: an apprenticeship. Our goal is no less than to create visually literate leaders of the next generation. Given the increasing reliance on visual communication globally, we seek to strengthen visual intelligence and literacy skills so that individuals can be conscious and thoughtful about the visual messages they are receiving, not manipulated by them.

Our youth program serves 70 teens between 13 and 18 years old. We recruit students through their teachers; all students are required to be recommended by a teacher. We make a special effort to reach out to talented students who come from low-income circumstances and/or are served by social services agencies (see section on collaboration below). Our curriculum directly addresses and is aligned with the state arts standards for grades 6-8 (middle school), 9-12 (high school), and distinction-honors. Students develop their skill in several media and create original work. Through projects they themselves design, students investigate multiple solutions and revisions to art problems. They produce individual portfolios and curate their own exhibition (Standard 1). Students understand the larger context of art production/meaning and the interrelated factors that influence this context through their examination of the history of particular media, genres, and technologies. They begin to identify and evaluate the role of the artist and visual arts in society through analyzing and interpreting their own and others’ work in conjunction with arts professionals representing a wide range of art activity (Standard 2). Students learn to critique their own work, identify the communication of elemental life experiences across times and culture, and justify their interpretations of work through a close reading of visual evidence (Standard 3).

III. Evidence of Participants’ Understanding

Rudolph Arnheim in Visual Thinking said, “Once it is recognized that productive thinking in any area of cognition is perceptual thinking, the central function of art in general education will become evident. The most effective training of perceptual thinking can be offered in the art studio. (It is) the artist (who) knows the variety of forms and techniques available, and he (/she) has the means of developing the imagination. He (/she) is accustomed to visualizing complexity and to conceiving of phenomena and problems in visual terms.” Our goal is people who can think visually. Our premise is that these skills are primarily visual/kinesthetic, learned only through practice. Therefore, evidence of student understanding is embodied in the outcomes of their practice. Specifically, we will track students’ cumulative process and understanding through daily teaching logs kept by instructors (who record how and why activities

did or didn't work, blocks to understanding, and "ah ha!" moments) and through students' development of their individual portfolios. Students' ability to mount a professional exhibition of their best work, and articulate their process and choices, will provide further evidence of their learning.

IV. Community Support for the Program

We work with all the local school districts in the metro Tucson area. We recruit students through a mailing and telephone follow-up to 150 middle- and high-school art teachers. We consult with teachers to identify those students who might benefit the most from our program. These are not necessarily the most experienced or talented artists, rather they are students who are open to new experience, motivated to explore multiple solutions to problems, and committed to exploring their own process. We also work with local social service agencies to identify youth who might not have access to our program through their schools. In the past, we have collaborated with Youth on Their Own (which helps homeless teens stay in school and graduate), La Paloma Family Services (which serves low-income, at-risk students and their families). Individual staff members at these agencies refer and recommend students to the program, based on the same student interests articulated above. Through the generosity of private donors, we have been able to offer full or partial scholarships to almost half our participants.

Our planning committee consists of Andrew Rush, President and Education Director of TDS; our three guest artist-instructors; several community members with an interest in youth programs (including a medical doctor and a behavioral specialist), and two high school art teachers. In addition to preliminary planning work, all are active in recruitment, scholarship fundraising and application review, and exhibition preparation and publicity.

The growth in program enrollment is one sign that we are building community support and making a difference. So are individual stories: a Vietnamese refugee begins to feel integrated into his adoptive home; a young man with no discernible career interests and on the verge of dropping out of high school gets so fired up in his work with one of our artist-instructors and the process of portfolio preparation that he not only stays in high school and graduates, but also applies for and receives an art scholarship to college. We plan to use our evaluation of the proposed project's outcomes and methods to further develop our visual literacy curriculum and activities for teens and adults. Eventually, we are considering extending this work to encompass professional development for classroom teachers.

V. Previous Learning and Organizational Capacity

Summer 2004 is our third year of offering *The Art of Summer*. The first summer we served 15 students in one, six-week long session. In our second summer, based on feedback, we offered students and their families more flexibility by giving them a choice to take either or both of two, three-week sessions. The second summer we served 45 students. The TDS gallery exhibition of student work drew several hundred viewers to the opening reception and the two-week exhibition. Visitors were not just students' parents and friends, but also drawn from TDS Associates, who now include almost 300 artists, adult art students, and art supporters, and readers of our newsletter, which now reaches almost 2500 people. Several of last summer's participants also volunteered at TDS events during the school year.

This summer we are devoting more space to the program, and expect to serve 70 students. Last year, our artist-instructors each wrote reports about process and outcomes; this year, they are more systematically recording the results of each day's activities and outcomes, as a next step toward developing our visual thinking curriculum. This year we are also exploring options for involving participants and their teachers more regularly in the ongoing life of the Studio. We plan to extend a special invitation to teachers to attend the exhibition opening. Further, we are exploring the possibility of keeping the student exhibition intact and showing it at another venue during the school year. If we can arrange this exhibition, we will also create a professional development opportunity for teachers in conjunction with the show.

Arts Education Project Budget

Outline below the budget for the specific project described in this application. Itemize expenses in each category. Refer to the Glossary for explanation of terms. Please round numbers to the nearest dollar. (This form automatically calculates totals; the "0"s will change to totals once you've entered your figures. Tab through entire form to get accurate totals.)

Complete this section before completing the budget below.

Itemize each applicable portion of the total artist/company expenses:

Workshop Fees (\$40/hour)	\$ 8,880
Lecture/Demo Fees (see <i>Residency Roster</i> for <i>Roster</i> artist fees)	\$
Performance Fees (see <i>Residency Roster</i> for <i>Roster</i> artist fees)	\$
Travel/Per Diem (see chart on previous page)	\$
TOTAL ARTIST FEES/EXPENSES:	\$ 8880

EXPENSES

Expenses (cash only)

1. Guest Artists (Itemize names & fees, identify # of weeks for project)

\$ 8,880

C. Nash -6 wk x4 da/wk x 185/da

B. Fink -3 wk x4 da/wk x 185/da

C. Miller-3wk x4 da/wk x 185/da

2. Consultants (Itemize names & fees)

\$ 3,000

Prog Coord, 120 hr x \$25/hr

3. Travel/Per Diem

\$

4. Other (Itemize)

\$ 19,750

Tuition/mat. scholarships 12,250

Supply/Production Exp (2,500)

8 wk space/util x 50% (\$4,000)

Marketing (\$1,000)

CASH INCOME (Revenue + Support)

Revenue (earned income - cash only)

6. Earned Revenue (Ticket sales, admissions) \$ 12,250

Support (contributed income)

7. Corporate \$

8. Foundation \$ 2,500

9. Other Private Contributions (PTO, PTA) \$ 10,000

10. Government Support

a) Federal (Title Funds) \$

b) Regional \$

c) State (Funds from other State sources allocated by district or school to this project, not including this ACA grant request) \$

d) County \$

e) City \$

f) Phoenix Arts Commission \$

g) Tucson/Pima Arts Council \$ 3,880

h) Other \$

Total Government Support \$ 3880

Cash Income Without Grant \$ 28,630

(Total items 6 thru 10)

5. Total Cash Expenses

\$ 31,630

(Total Items 1 thru 4)

12. Total Grant Amount Requested \$ 3,000

13. Total Cash Income \$ 31,630

(Total Items 6 thru 12)

NOTE: CASH EXPENSES MUST EQUAL CASH INCOME